

The Musical World.

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SATURDAY, MARCH 16, 1878.

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CONCERTS.—Programme for THURSDAY, March 21: Trio in B major, Op. 8, for pianoforte, violin, and violoncello (Brahms); Songs (Robert Franz); Solo, violin, "Air Hongrois" (Ernst); Songs (Brahms); Quartet in E flat major, Op. 127, for strings (Beethoven). Executants: MM. Ludwig, Van Praag, Zerbini, Daubert, and Franklin Taylor. Vocalist—Mdme Sophie Lowe. Tickets at Chappell & Co.'s, 50, New Bond Street; Mr DAUBERT, 14, Devonshire Street; and of Mr LUDWIG, 16, Fulham Place, Maida Vale.

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MISS LILLIE ALBRECHT will play, at Herr Schubert's *Soirée Musicale*, Beethoven Rooms, on Wednesday next, the 20th inst. GOLTERMANN's "GRAND DUO," Op. 15, for Piano and Violoncello, with Herr Schubert, and CHOPIN's "SCHERZO," in B flat minor, for Pianoforte alone.

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Musical Evenings Abroad.

BY MICHAEL WILLIAMS.

Thursday, January 10th, 1878. Paris. At the Italiens a Mlle Litta, in Bellini's *La Sonnambula*, although quite a novice, plays with so much intelligence, and sings with such sweetness and expression, as to give good hope—if she only continues to study—of her ultimately rising to eminence. The applause which she won, and deserved to win, from a critical audience, was due solely to her professional merits, since it must be owned that a less attractive looking Amina has seldom trod the boards. The Elvino, Signor Corsi, seemed worn out. The Rodolpho, Edoardo de Reschi (brother of the barytone who has sung in London), has a remarkably fine stage-presence, and has evidently been well taught, but is as yet rather a clever amateur than an experienced artist. Signor Usiglio conducts with spirit, but his orchestra is very inferior. The *mise-en-scène* and general stage management still exhibit all the deficiencies which, time out of mind, appear to have been traditional at the Salle Ventadour.

Friday, January 11th. The reputation of the Grand Opera for spectacle is fully sustained in its latest effort, the revival of Meyerbeer's *L'Africaine*, and it is doubtful whether anything more gorgeous has ever been seen even here. The council room at Lisbon in the first act, the African landscape and temple in the fourth, and the sea-coast view with its gigantic manchineel tree in the last, are, as specimens of pictorial art, perfect, whilst scene-painter and machinist have combined their forces, in the third act, for the construction of a ship which occupies the entire stage, the prow reaching to the flies. This ship is so contrived as first to turn its course, at a given point in the action, from right to left, and afterwards, when a storm arises, to roll on its side, when it is immediately boarded by the Africans; and lastly, as the drop scene descends, all three decks, mastsheads, and rigging are seen covered with Portuguese and negroes in full combat. An immense number of supernumeraries are engaged in this scene, which requires at least one hundred carpenters to work from behind, and the result of the whole is, indeed, a marvel of stage-realism. The action, lying by turns in Portugal and Africa, offers opportunities also to the *costumier* and *régisseur*, of which they have amply availed themselves. The dresses are of a richness and variety difficult to describe. The procession and dances before the temple in the fourth act form a series of animated *tableaux*, which, as beautiful specimens of harmony in the blending of various colours, no less than of artistic skill in grouping, must render this production ever memorable in the annals of M. Garnier's theatre.

To treat of the accessories of an opera before its execution is perhaps suggestive of our homely proverb as to reversing the positions of cart and horse. It should, however, be remembered that spectacle was ever an essential feature in the administration of the Grand Opera, where, moreover, there is at present a sad deterioration in the *personnel* of the company. The days of Falcon, Nathan, Rosina Stolz, and Duprez have long since passed, as also those later ones of Cruvelli, Sasse, and Roger. The singers of to-day are far behind their illustrious predecessors, yet the interpretation of Krauss, Daram, Villaret, and Coutourier left little to be desired for care and correctness. If individual supremacy be unhappily absent, that completeness of *ensemble* nearly ever inseparable from a French performance is still paramount here as elsewhere. The Inez, Mlle Daram, is the soprano *légère* of the establishment. Her voice is weak and reedy in quality, but she is a conscientious artist, always well prepared with her work, and gave the lovely air, "Adieu rive du Tage," with much feeling. The vocal deficiencies of Krauss are more apparent since she exchanged—most unwisely we have always held—the Italian for the French stage, but she is still the great dramatic singer, and consequently had her fine moments, such as in the duet, "Vers toi, mon idole," in the fourth act. Here the Selika and Vasco di Gama (Villaret) fully rose to the situation, and by their impassioned singing well merited the unanimous recall which brought them before the footlights on its conclusion. M. Coutourier, the Neluko, is a very young man, and scarcely equal as yet to so difficult a part, but he has a powerful voice and a smooth delivery. His ballad, "Adamastor, roi des vagues profondes," in the ship scene, though rather deficient in animation, was, in a musical

sense, well given, and at any rate clear of exaggeration or grotesqueness. The accompaniments of *L'Africaine*, so rich and varied even for Meyerbeer, were done every justice to by the fine orchestra, led by a new conductor, M. Lamoureux, whose advent is a piece of good fortune for the theatre. The well known unison passage for violins, in the fifth act, was, as usual, re-demanded.

Saturday, January 12th. Halévy's *La Reine de Chypre* is the weak, setting, by a clever musician, of a very dramatic story bearing on the loves of a noble Venetian, Catarina Cornaro, and Gerard de Coucy, a French knight, from whom she is separated, and forced, for political motives, into a marriage with Jacques de Lusignan, King of Cyprus. Mlle Bloch, with her fine person and voice, made a good Catarina, and sang very well in her chief opportunity—the second act. There is a series of very picturesque situations throughout this act, the scene of which is laid by night in an apartment of Catarina's palace at Venice. As the curtain rises, Catarina is discovered at the extremity of the stage, standing on a balcony overlooking the Grand Canal, and which is in full moonlight, in contrast to the room itself, lit by a single lamp. She is listening to a chorus of gondoliers sung behind the scenes; and this chorus, by the way, has the true Venetian ring. Subsequently she enters and reads a letter from Gerard (Solomans) informing her that he will shortly arrive and effect their escape to France. On a sudden the senator Mocenigo (Caron) enters from a secret chamber, tells her that he has discovered their scheme, and, lifting some tapestry, discloses a band of bravoes as a warning to her to desist. The voice of Gerard is presently heard, he climbs the balcony and enters. Catarina, with the knowledge of a danger which she dare not reveal, can only refuse to accompany him. Gerard, in a fury of jealousy, taxes her with inconstancy. Distracted between fear and love, she is about to consent at all hazards, when Mocenigo re-appears in the background. Once more she refuses. Gerard declares that he has been betrayed, and, pushing her away, runs to the balcony. Catarina calls after him, and attempts to follow. At this moment Mocenigo with his assassins cross the stage in pursuit of Gerard. Catarina sinks lifeless on the ground, and the curtain drops. How Meyerbeer would have written up to all this may easily be imagined; what Halévy has done for it is another matter. That Halévy was a composer of eminence cannot be denied. He was always clever, often tuneful, occasionally, as in the fourth act of *La Juive*—of its kind, a masterpiece—even fine. But he failed to reach greatness for this reason, he was incapable of depicting strong emotion; he never, apparently, could have felt what he wrote. There is considerable musical science, combined with much cold grace and elegance, in the operas of Halévy, but in no single instance, as far as our knowledge of them extends, any heart. It is almost needless, then, to add that the above scene received little support for its music. The dramatic interest, however, was also sufficient to rivet the attention of the audience to the end. The one gem of *La Reine de Chypre* seemed a duet, "Triste exil," for Gerard and Lusignan (Lassalle), in the third act. This is lovely, and that portion of it sung by Lusignan was, on this occasion, literally one unbroken stream of melody. Lassalle now occupies the position in the theatre formerly held by Faure, and, though inferior to that incomparable artist, is a very rising singer. Purer or more beautiful *cantabile* singing than his can seldom be heard, and as he is still young there is every hope of further advance. *La Reine de Chypre* has been brought out with great splendour, but no amount of outlay could impart strength or vitality to so dull and feeble a work.

(To be continued.)

SUNSET MEMORIES.*

Where the golden leaves were falling,
Lowly knelt I at her feet,
While the little birds were calling
To their mates in carols sweet;
Then the setting sun its glory
O'er our woodland trysting shed,
Lighting branch and sward, and
streaming
Like a halo round her head.

Oh! how fear, my words impeding,
Strove with utterance in my heart,
Till the inner passion pleading,
Rent the quivering lips apart.
Then I won her, as the heaven
Flamed with sunset's red and
gold;
At that hour her troth was given,
At that hour my love was told.

* Copyright.

A SOLDIER'S DAUGHTER.

BEETHOVEN'S FAMOUS LOVE LETTER.

(Concluded from page 175.)

An author, ready to defend the moral principles here announced, might easily go to the length of presuming, that even in the year 1806, Beethoven's letter may have been addressed to Julia Guicciardi, although she was then married to Count Gallenberg. Nor could there well be a more natural solution of the doubt to whom it was addressed than this, if it were once proved, or indeed accepted as truth, that the composer belonged to that distinguished class of musical geniuses, who (to quote again from the same writer) "are no longer subject to the precepts of the generally received moral law, and to the most ordinary obligations of duty," and in respect to whom "such mere ethical shallow-mindedness can never be elevated into binding laws for the conduct of life." If such was indeed Beethoven's character, would any further argument be needed in support of the hypothesis, that he and that lady in the summer of 1806 impatiently awaited the moment, when she would be able to steal away from husband and children, so that the happy pair might gain "their object of living together," with "hearts close to one another."

Against this presumption there is a single objection, which, however, is sufficient; Count Gallenberg and his wife were already, long since, in Naples. No; this foul blot rests not upon the name *Beethoven*. Whoever has thought it worth his while to follow this discussion thus far, will now understand why so much time and labour has been devoted to the efforts to fix, beyond all doubt, the dates of the letters of June 29, 1801,* and of July 6 and 7, 1806; and this, too, long after, in the opinion of the writer, not a shadow of doubt remained. For, let these dates be once determined beyond controversy, and the wide-spread structures of romance, erected upon the sandy foundation of conjecture, must tumble in ruins. The young Beethoven, of highly excitable and susceptible temperament, endowed with remarkable genius and other attractive qualities, which more than compensated for his lack of personal beauty—the great pianist, the favourite teacher, the very promising composer, well received and admired in the first circles of the capital—this Beethoven was, as Wegeler expresses it, "never without a passion, for the most part, usually, in the highest degree intense." But with increasing years the passions cool; and it is a fact of common experience, that at last a deep and enduring affection may conquer the most fickle and inconstant lover. In the opinion of the writer, this was the case with Beethoven; and the famous love-letter was undoubtedly addressed to the object of such a rational, honourable, all-absorbing affection. If this be so, and if in 1806 Beethoven was such a lover, it follows that the allusions in the Gleichenstein correspondence, which its editor makes relate exclusively to "a fully developed (1807) girl of fourteen years," are to a very different person; and such in the writer's opinion was the fact.

The article in the *Neue Zeitschrift für Musik*, from which the quotations above are taken, contains also this passage:

"Alas for future progress, if such mere ethical narrow-mindedness should ever be elevated into binding laws for the conduct of life! We should soon degenerate from good and free men into those wretched botcher and cobbler souls, of whom indeed our Fatherland, in every corner of it, has at any rate hatched out enough; and who to-day stand a hindrance to all real development of art in like degree as they are incapable of comprehending the genius of our great artists, who, because of their profounder insight into humanity, have made a purer and loftier development of art possible."

It is obvious to every reader that the author of that article had in mind a then recent occurrence, which had shocked the religious, and outraged the moral feeling of the public; and that the passages cited are from a laboured defence of the guilty parties. It was this: an artist in a great German capital, standing among the first in his profession, and having a flattering prospect of attaining its highest positions, sacrificed his present emoluments and future hopes, to devote himself soul and body to the service of another, for whose productions he cherished an absurdly extravagant admiration. He for whom the sacrifice was made in return for this noble and disinterested generosity—this bound-

less devotion—seduced the wife of his admirer and stole her away from husband and children! To what lengths a partisan spirit will carry a writer! Neither in the article above cited, nor elsewhere, has its author a word of censure for the crime against religion; of rebuke for the outrage against good morals; of abhorrence for the base ingratitude of the deceiver; of contempt or aversion for the faithless, shameless wife; nor of pity or sympathy for the injured husband. He speaks solely in the way of excuse, palliation, approval! It is but just to believe that this writer's zeal may have urged him beyond the limits of discretion; that in momentary excitement he may have spoken rashly; that—had the case been his own—had his domestic circle been thus invaded, the sanctity of his family altar thus polluted, himself deserted and his children left motherless—he would never have written of it in language which all principles of religion and good morals condemn, which even an ordinary regard for the rights and happiness of one's neighbour must censure; that, with all his expressed contempt for austere morality and ethical narrowness of mind, he would never have rejoiced in the destruction of his own domestic happiness, because the destroyer, through this experience, would be able "in his heart more profoundly to comprehend the world and humanity," and, therefore, to express lust and lasciviousness in his music, with all that strength and positiveness with which the great composers have exhibited the loftiest sentiments of our common nature.

Still, one does not know. Many men, many minds, says the proverb. A certain honest citizen, when his friend remarked the great contrast in person and character between one child in his family, and all the others, replied, with a fond, proud glance at his beautiful wife: "Yes; His Sacred Majesty did us the honour!"

MILAN.

(Correspondence.)

Adelina Patti commenced a fresh engagement at the Scala with *La Sonnambula*, in which she fully justified her immense reputation. The *Tronatore* says: "Mad. Patti was sublime in truthfulness to nature and power of expression. No living celebrity can dispute with her the prize for limpidity, vocal facility, or sweetness. Each of her pieces was admirably interpreted. She was greeted with ovations in the sleep-walking scene and final rondo." Nicolini surpassed expectation, achieving a triumph with the same part in which, on the same boards, seventeen years ago, he failed. Sig. Marcassa was good as the Count. Taglioni's fairy ballet of *Fantasia* has at best achieved a "succès d'estime."

SCRAPS FROM PARIS.



M. Victor Massé, in consequence of ill-health, is about to resign the post of chorus-master at the Grand Opera. His successor is not yet appointed.—A new society has been founded, entitled "La France poétique et musicale," with Victor Hugo as president.—M. Hendrik Westberg, of the Theatre Royal, Stockholm, will shortly come out here.—The performance of *L'Etoile du Nord* at the Opéra-Comique has been postponed.—M. Capoul has commenced a fresh engagement at the Théâtre-Ventadour.—A morning and an evening performance in one day of *Le Petit Duc* at the Renaissance brought 11,308 francs, the largest receipts ever known at this theatre.—M. Halanzier has been to Turin to hear a lady in *Le Roi de Lahore*.—The parts in Gounod's *Polyeucte* have been given out. The rehearsals taking four or five months, the work will not be ready for the opening of the Exhibition.—Mad. Heilbron is rehearsing M. Ambroise Thomas's *Psyché* at the Opéra-Comique.—M. Paravey, of the Grand-Théâtre, Bordeaux, has been engaged by M. Carvalho to sing after the 15th June the part created by M. Bouhy in *Paul et Virginie*. M. Bacqué, another bass newly engaged by the same manager, will probably first appear as Malipieri in *Haydée*; a new tenor, M. Rodeville, sustaining the character of Andréa.—M. Wenschénck is the new manager of the Gaité, which will re-open in April with *Le Chat botté*, fairy spectacle by MM. Tréfeu and Blum, music by MM. Serpette and Cœdès.

* A letter to Wegeler, see Moscheles' Book II., 205 *et seq.*

CONCERTS.

(From the "Times.")

The early concert season, to which reference was made but recently, in notices of the musical doings of St James's Hall and the Crystal Palace, is going on with its accustomed spirit. There has not been much novelty to speak of, but there has been a good deal to excite the interest of amateurs. The first Philharmonic concert has received due attention. The second afforded fresh reason to congratulate Mr W. G. Cousins on the evident improvement of his orchestra, which, with Herr Straus as leading violinist and players of recognized ability at each desk, meets all requirements. The exclusively orchestral pieces, comprised in a very attractive programme, were Schumann's "Overture, scherzo and finale;" Beethoven's symphony No. 7 (in A major); Mendelssohn's *Ruy Blas* overture; and that of Rossini to *Guillaume Tell*. To find a new phrase descriptive of any one of these would be difficult, so often have they been heard and so familiar are they to the public. We may, nevertheless, though not for the first time, express a regret that Schumann did not insert a slow movement, either before or after the scherzo, so as to make his work as complete a symphony as the one in B flat, written in the same year (1841)—or any of its companions, to none of which it yields in interest. With regard to the other pieces in the selection, if the Athenians grew tired of calling Aristides "the Just," musical critics may also be tired of saying that Beethoven entertained a strong partiality for his seventh symphony (no wonder, that Mendelssohn's *Ruy Blas*, composed out of pique with almost incredible rapidity, approaches more nearly than any other production of its kind to the fiery operatic preludes of Weber, and that the overture to *Guillaume Tell* is a masterpiece in the picturesque style. A marked feature of the programme was the noble pianoforte concerto in F minor of the late Sterndale Bennett, performed by Mme Arabella Goddard, who had not appeared at the Philharmonic Concerts for some years. The gifted English pianist was at her best; and the concerto has, perhaps, never been more finely interpreted—never with more finished mechanism or more perfect expression since the author himself gave up playing in public. Mme Goddard received, as she well merited, a greeting as cordial as it was unanimous. Mr Cousins must be complimented upon the pains he took with the accompaniments to the concerto, which if, as we believe, he at one period studied under Bennett, is all the more to his credit. The vocalist at this concert was Miss Edith Wynne.

Since our last reference to the Crystal Palace, two more Saturday concerts have been given, each interesting in its way, and each presenting us with something in the shape of novelty. The so-styled symphony by Herr Goldmark, one of the musicians about whom "Young Germany" has been speaking a good deal of late, had, we think, much better have been presented under its fancy nomenclature, "The Country Wedding," seeing that it possesses absolutely nothing in common with the kind of work we have been long taught to associate with the name of "symphony," from the time of Haydn and Mozart (passing by the unfathomable Beethoven, whose early efforts were clearly stimulated by their examples) to Spohr, Mendelssohn, Schubert, and Schumann. It is as strictly "programme music" as are the symphonies of Hector Berlioz and Franz Liszt, though without the depth of the former or the shapeless extravagance of the latter. It is, in short, for the greater part, a succession of brief movements, rendered more or less striking through occasionally ingenious orchestral contrivance and melodious phrases, which, if never convincingly original, are not seldom engaging. The first movement comprises no fewer than thirteen variations on a theme which might find a place in one of Adolph Adam's ballets (say *Giselle*). Some of these variations, especially those in a minor key (five or six flats—as a matter of course), are well imagined and as well written. The second movement—"Brautlied" (Bride's song)—is built upon a very tuneful subject, with a simple and unaffected counter-theme, out of both which, as Herr Goldmark's work is denominated "Symphony," more should have been made. The third movement—"Serenade"—is pretty and graceful; the second theme being, perhaps, even more attractive than the first. The fourth, entitled "Im Garten," is rather long, prolix, and super-sentimental. This is meant to suggest, according to the ingenious argument of "G."—King of Analyzers—"an intimate conversation between the bride and bridegroom," &c. Brides and bridegrooms are at liberty to talk at great length, as may suit their peculiar humour; but when the poet, be he "tone-poet" or "word-poet," as the case may happen, introduces them to an unenamoured public, he should be merciful. The last movement is a sort of animated galop, the germ of which may be traced to the *finale* to one of Haydn's quartets in C major. On the whole, Herr Goldmark's "Country Wedding" may justly be accepted as lively and often extremely clever; but to style it "symphony in five movements" is absurd. A symphony, in

the proper acceptation of the term, should be made out of different stuff. Besides the overture to *Coriolan*, in which Beethoven must certainly have been inspired by Shakspeare, rather than by the Austrian dramatist, Collin—"Chief Secretary to the War Department" as he was—and Mendelssohn's, in its way, unequalled *Fingal's Cave* (*Die Hebriden*), the programme contained Spohr's "Scena Cantante" (or "Dramatic Concerto," as we are accustomed to call it), superbly executed by Herr Joseph Joachim, who also introduced the prelude and almost impossible *fugue* from J. S. Bach's sonata in G minor, for violin alone. Admirable pianoforte accompaniments to this sonata have been written both by Mendelssohn and Schumann; but Herr Joachim always prefers giving it without accompaniment, just as Bach wrote it, depending upon the composer and his own ability (which has never failed him) to create the intended impression. As usual, he was rewarded by the warm and unanimous appreciation of his hearers. Well as it was executed by all concerned, and well as the voice part was sung on the violin by Mr Jung, we cannot approve the arrangement of an unpretending air in Handel's Italian opera, *Serse* (*Xerxes*)—his last but three, composed in 1738—for orchestra, solo violin, harp, and organ, a thing of which Handel himself never would have dreamt. Surely a great master should be allowed to speak with his own voice. By these remodellings, moreover, all historical accuracy vanishes, and the history of art, as regards its progress, can no longer be depended upon. At the concert on Saturday the novelty was the original ballet-music (generally omitted) from Verdi's grand opera, *Don Carlos*, played as, if we may use the expression, a "final voluntary." Its effect, in consequence, was small; yet, while not to be compared with the ballet-music of *Guillaume Tell*, *Masaniello*, *La Bayadere* (Auber), &c., it possesses undoubted merit, and we were sorry to see the audience gradually dispersing in the course of its performance. This concert began with a spirited execution of Mr Arthur Sullivan's overture to the *Sapphire Necklace*—an opera which remains yet to be heard, and which all amateurs are desirous to hear, taking the overture as a forecast of what is to come. A magnificent performance of Beethoven's great symphony in A major, of which Mr Manns had fair reason to be proud, was the great incident of the day, and, indeed, excited so much attention that to listen to anything after it was not easy for those upon whom such music exercises a potent charm. Happily, Chopin's pianoforte concerto in F minor came before it, and this very difficult piece, no matter what may be thought of its intrinsic claims to consideration as a work of art, could not fail to please, so admirably was the solo part executed from beginning to end by Mlle Marie Krebs, who, as our musical readers need scarcely be informed, is one of the most thoroughly accomplished pianists of the day. Mlle Krebs received the applause due to her eminent ability. The singers at these concerts were Miss Merivale, a young mezzo-soprano of true promise, Mr Edward Lloyd, Mme Sophie Löwe, and Signor Foli. On Saturday next Professor Macfarren's cantata, *The Lady of the Lake*, so much admired at the late Glasgow Festival Concerts, is to be performed.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, MARCH 14th:—

Overture for the Organ	...	...	H. Smart.
Andante from the Tenth Symphony (Posthumous work)	...	...	Mozart.
Romanza, "Lonely though I wander"	...	...	Weber.
Prelude and Fugue, in C minor	...	...	Bach.
Fantasia Pastorale	...	...	W. T. Best.
Finale to the Etudes Symphoniques, in D flat major	...	...	Schumann.

SATURDAY AFTERNOON, MARCH 16th:—

Marcia Eroica and Finale	...	...	W. T. Best.
Allegretto from a Violoncello Concerto	...	...	C. Saint-Saëns.
Organ Concerto, in A minor	...	...	Bach.
(a) Gavotte (<i>Atalanta</i>)	...	...	Handel.
(b) March (<i>Deidamia</i>)	...	...	Handel.
Andante from the First Symphony	...	...	Romberg.
Sarabande (<i>Euryanthe</i>)	...	...	Weber.

HAMBURGH.—Herr Joseph Gungl is engaged here for twelve concerts.

HANOVER.—Meyerbeer's *Prophète* has been re-produced under the direction of Hans von Bulow.

VIENNA.—Dr Jacques and his sister, Mad. F. Luise Beyfus, have presented 3,000 florins towards a scholarship for female pupils of vocal classes at the Conservatory.

MUSIC IN MANCHESTER.

(From our Correspondent.)

March 13th.

The revival of Handel's *Belshazzar*, given by Mr Hallé at the last choral concert of the season, was a very great success, and I hear the oratorio will be repeated next season. It contains no such choruses as the finest in the better known oratorios, but not a few are notable examples of Handel's pre-eminent power as a master of choral writing. Macfarren's organ accompaniment was played, and additional accompaniments for the orchestra by Mr Ed. Hecht. These were all written with commendable taste and reverence, and the effect of the chorus, "Ye tutelary gods," was considerably heightened by the pagan colouring of the flutes and cymbals. The principal singers were M^{me} Nouver, M^{me} Patey, and M^{me} Bolingbroke, Mr Lloyd, and Herr Henschel, all of whom did good service. M^{me} Bolingbroke, who made her first appearance in Manchester, was exceedingly well received.

The twentieth and last concert of Mr Hallé's twentieth series of grand orchestral concerts was given on Thursday last; its character may be inferred from the programme:—

Overture, *Les Abencerages* (Cherubini); Air, "Sibilla," *Rinaldo* (Handel)—Herr Henschel; Grand Concerto, pianoforte, in G major, Op. 58 (Beethoven); Song, "Die Beiden Grenadiere" (Schumann, with orchestral accompaniments by Herr Henschel)—Herr Henschel; Grand Symphony, in D, No. 5 (Mozart); Overture, *A Midsummer Night's Dream* (Mendelssohn); Serenade for Stringed Orchestra, No. 2, in C, Op. 14 (Robert Fuchs); Songs, (a) "Minnelied" (Mendelssohn), (b) "Am Meer" (Schubert), (c) "Neue Liebe, neues Leben" (Beethoven)—Herr Henschel; Solo Pianoforte, (a) "Dans les bois," in E (b) "Nuit Blanche," in E, (c) "Wanderstunden," in D flat, (d) "Tantellette," in A flat (Heller)—Mr Charles Halle; Grand March, from *Tannhäuser* (Wagner).

I think I may say a more delightful concert was never given in Manchester, and if everybody concerned in it had been striving to make an indelible impression by their personal performances, the result could not have been finer. Mr Hallé was certainly never heard to greater advantage than in Beethoven's beautiful concerto, and those who had the good fortune to hear Mozart's lovely symphony are not likely soon to forget it. Herr Henschel (who is now a great favourite here) sang magnificently, and was compelled to return to the platform after all his songs. At the end of the concert, Mr Hallé was twice summoned to receive the enthusiastic plaudits of those for whom he has laboured so long and so well.

On Tuesday evening, at the Concert Hall, the following programme of classical chamber music was given:—

Trio, piano, violin, and violoncello, in E major (Haydn); *Pregiera*, "Pietà, Signore," *Stradella* (Flotow); Sonata, piano and violin, in A (Mozart); Polonaise Brillante, pianoforte and violoncello, in C (Chopin); Aria, "Ah! rendimi quel core," *Mitane* (Rossi, A.D. 1686)—M^{me} Bolingbroke; Solo Violin, Adagio from Hungarian Concerto (Joachim); Aria, "Quando miro" (Mozart)—M^{me} Bolingbroke; Grand Trio, piano, violin, and violoncello, in E flat, Op. 70, No. 2 (Beethoven).

The executants were MM. Hallé, Joachim, and Piatti. Comment on the performance would therefore be superfluous. M^{me} Bolingbroke was again very successful.

OUR CONTEMPORARIES.

About the *Palestine* of Dr Crotch, recently performed by the Sacred Harmonic Society, the *Daily Telegraph* has the following:—

"This society did a commendable act on Friday last by once more reviving Dr Crotch's oratorio, *Palestine*. Till some two years ago the work had fallen into abeyance and was in danger of being forgotten, save for an occasional reminder of its existence through a church use of "Lo! star led chiefs." Then, however, the Sacred Harmonic Society took it up, and drew towards it no small amount of attention, together with a fair share of deserved regard. Our opinion of the oratorio has already been expressed at length, and we see no reason to change it. *Palestine* is a work worthy the excellent and enthusiastic musician who wrote it, and not less a credit to the school of English oratorio founded by Handel and influenced by his genius. That this is a general conviction we have every reason to believe. It is natural, therefore, to assume that *Palestine* will remain on the society's active list, while we may not unreasonably hope for the production at a future time of Dr

Crotch's second oratorio. The performance, which was largely attended, gave much satisfaction; nor were signs wanting that the music met with very considerable approval on its own account. *Palestine* is now much better known than when it was first revived; and the probabilities are, thanks to a cheap edition just published, that in a little while the *habitués* of Exeter Hall will form as intimate an acquaintance with it as that they enjoy with other works in the society's repertory.

The same paper gives the subjoined admirable account of one of the most recent of Mr. Arthur Chappell's "Popular Concerts":—

Another fine programme helped the attraction of the artists engaged to draw a crowded audience on Monday night. But fine programmes are the rule at these concerts, and most others, now that our musical atmosphere has become clear and serene again. We have had a curious experience lately. "Higher development" in art, executive and creative, came upon us like a second deluge. Strange monsters were beheld, "swimming here and there in the vasty deep," and it seemed likely that the few arks riding the flood and sheltering the faithful, if not whelmed by the waves, would be upset by the gyrations of these creatures. Nor did many arks escape. Even that of which Mr Arthur Chappell is the Noah was headed into a dangerous course. Happily the risk has passed—for a time. The waters have abated, and the monsters have gone back to their caves. So, now, things are as before, and the Popular Concerts distinguish themselves by that true devotion to art which admits nothing because it is new, and rejects nothing when it is good. For the twenty-second time Mr Chappell put forward, on Monday night, Mozart's Quintet in G minor—a work as great, in its way, as the beautiful Symphony of the same master in the same key. What can be said about it that a well-accustomed public do not already know? Hardly anything, but let this be pointed out none the less; it is well that amateurs should often be brought into contact with, and continue loving, those examples of the art which show that it has a beauty and interest, *per se*, far greater in value than any that it can derive from connection with outside things. We are in danger of forgetting this at a time when music is treated as a sort of stage "property," and as an accessory to the display of poetic thoughts, dramatic situations, and natural phenomena. Music is this, truly; and there should be no hindrance to its development as a means of illustration; but it is something more. It is an art sufficient to its own expression, and in its highest form independent of all save the emotional forces that suggest and colour its creations. This fact, Mozart's Quintet, like most of his "pure" works, not only exemplifies but recommends, since we can admire its beauties without the need to trouble ourselves respecting anything beyond them; and those beauties are such that they can only be admired adequately under like conditions. The performance of the quartet by MM. Joachim, Ries, Straus, Zerbini, and Pezze was exceptionally fine, as well it might have been with such a leader as Herr Joachim, a portion of whose spirit seems to enter into and animate all his colleagues. We might describe in terms of equal eulogy a subsequent execution of Haydn's favourite quartet in G minor (Op. 74); the divine slow movement of which—study it all who say that the old master had no depth of feeling—made an impression adequate to its own beauty and the perfectness of its rendering. Another feature in the programme was Beethoven's sonata in G major (Op. 30), for pianoforte and violin. Here the great violinist found a worthy associate in M^{lle} Marie Kerbs, with a result easy to imagine. But the success of the young lady was chiefly made by her performance of Bach's prelude and fugue in A minor, which she so played as to excite the enthusiasm of her hearers. Throughout this work Bach makes merciless demands upon the strength, agility, and evenness of touch of the executant. But every requirement was so fully met that, in the fairest manner possible, M^{lle} Krebs scored more than a success—a triumph. Twice she was called back, and yet again; whereupon she played, with no less brilliancy, No. 4 of Mendelssohn's "characteristic pieces," and had a fourth recall. The vocalists were M^{lle} Redeker and Herr Henschel, whom we cannot congratulate upon the choice of three out of the four duets they sang. The exception, a simple and pretty canon on the octave, by Herr Henschel himself, pleased greatly. In response to an encore another piece of the same character, doubtless from the same pen, was substituted.

MR AND MRS GERMAN REED'S ENTERTAINMENT.—*Doubleday's Will* is the title of a new first part announced to be produced at St George's Hall, on Monday, March 25th. Mr F. C. Burnand is the author of the piece, and Mr King Hall supplies the music. *The Happy Bungalow* and *Answer Paid* will be withdrawn, and Mr Corney Grain's new sketch, *In a Country House*, will conclude the programme.

MDLLE MARIE KREBS' FIRST RECITAL.

To interest and entertain an audience for two hours by the sole exhibition of an individual power as a pianist requires a range of mastery over many styles, a knowledge of the best works of many composers, combined with such accurate manipulation, the possession of which alone justifies confidence on the part of an artist, belonging to matured talent and natural gifts. These attributes were fully confirmed in the person of Mdlle Krebs at this, her first of two recitals, at James's Hall, on Wednesday afternoon.

Her programme was divided into three parts. The first consisted of a Prelude and Fugue in C by Bach, a Gavotte with six variations by Rameau, and Beethoven's Waldstein Sonata (Op. 53). The second division contained Sir S. Bennett's Sketches, "The Lake," "The Millstream," and "The Fountain;" and four pieces by Chopin—a Nocturne, a Valse, an Impromptu, and a Ballade. The third included a Barcarolle and Caprice by Rubinstein, two studies by Karl Krebs, a song without words and a Scherzo by Tchaikowski, a Study by Schloeger, and the Rhapsodie Hongroise by Liszt.

The gems of this varied selection were the Prelude and Fugue by J. S. Bach, which were played with vigour, strength, and firmness of touch so necessary in the performance of this great master's works. The Waldstein Sonata was another evidence of Mdlle Krebs' ability to make manifest the exquisite charm of this composition. Sir S. Bennett's lovely sketches, three of the most beautiful compositions that ever emanated from his poetic musical genius, were played to perfection, as well as the exquisite Barcarolle and Caprice by Rubinstein. A very appreciative audience assembled to enjoy the performance of this well selected programme, and the applause which succeeded each effort on the part of the fair artist must have satisfied her that she had more than succeeded in her earnest desire to please.

H. W. G.

March 14th, 1878.

What has been.

(From the "Globe," November 13th, 1821.)

THEATRE ROYAL, DRURY LANE.—The tragedy of *Richard III.* was performed last night. Mr Kean resumed his duties, under the enthusiastic admiration and applause of a very crowded house, in *Glo'ster*. The farce of *The Adopted Child* succeeded, and introduced a new candidate, Mr Loveday, in the part of "Michael." To do this gentleman justice, we must declare at once that few actors have ever carried the suffrages of a crowded house more promptly and triumphantly than he did last night—not on his entrance, nor from any seeming motives of peculiar regard or sympathy for his situation. He took the fair chance of the field, and won the spoils honourably. With a manner, person, and voice admirably suited to the display of hale manhood and homely virtue, he unites a fine discrimination of peculiarities which enriched the colouring and preserved the keeping of the character surprisingly. His studies are of that deliberate and finished kind which belonged to the last school of Comedy, some venerable members of which have remained long enough with us to perpetuate the succession. Mr Loveday is the nearest approach to the excellence of Bannister yet seen, and is quite equal to him in the effect of bluff and courageous honesty. His behaviour on going in quest of the stolen child, as well as the closing scene, exhibited a bustling variety of passion under the most engaging and real aspect, and the house was constantly pealing with applause after the first-mentioned scene. He is confirmed at once in the public estimation.

(From the "Examiner," November, 1821.)

THEATRE ROYAL, DRURY LANE.—After *Richard III.* the musical farce of *The Adopted Child* was acted, and a Mr Loveday, (from the Theatre Royal, Edinburgh,) made his first appearance on this stage as "Michael." His person is good, and his voice manly, his judgment excellent, his feeling correct,—in short, he gave the best possible effect to the honest, warm-hearted fisherman. He was greeted throughout the piece by the audience in the most flattering manner, and so completely established himself in their favour, that the whole Pit rose towards the conclusion, and cheered him with much enthusiasm. Mr Loveday is a great acquisition to this theatre; and, we think, well calculated for such a line as is filled by Mr Emery of Covent Garden, excepting Yorkshire characters, respecting which we have yet to learn the former gentleman's qualifications. *Ghost.*

* * * The above articles were written by Drs Hersee and Hueffer 57 years ago.—*E. Querr.*

CARL ROSA OPERA COMPANY.

(From the "Times.")

Repetitions of Herr Ignaz Brüll's opera, *The Golden Cross*, have fully confirmed the success we predicted for it. It draws large audiences, who go away thoroughly amused with the entertainment provided for them. In fact, it is a real and well-deserved success. *The Merry Wives of Windsor* continues its merry course, and was announced for Saturday as a morning performance, with Miss Carina Clelland, vice Miss Gaylord, as Mistress Ford. Miss Gaylord had enough to do in the evening as Arline in *The Bohemian Girl*. Balfe's perennial opera went off with the usual spirit. The other female character was sustained by Miss Merivale, the young lady of whom mention has been made in our notice of the Crystal Palace. Miss Merivale (who played the Queen of the Gipsies), if nervous in a concert-room, is naturally more so before the stage lamps. Nevertheless, she has a voice that may do much, if carefully trained, an agreeable presence, and, so far as we could observe, intelligence. She must strive to make her way like others who have preceded her. That Miss Julia Gaylord was a more than acceptable Arline, in the sentimental passages especially, may be taken for granted, just as much as that she would obtain an encore in "I dreamt that I dwelt in marble halls." Mr Ludwig (Count Arnheim) was similarly complimented in the "Heart bowed down;" Mr Aynsley Cook (the Devilshoof of the actual period) in the grotesque dance, with chorus (Act 2); Mr J. W. Turner (Thaddeus), as might have been taken for granted, in "When other lips" and "The fair land of Poland;" and our excellent violinist, Mr Carrodus, in the solo which is the predominant feature of the prelude to the final act. Last, not least, Mr Charles Lyall's Florestin, the inane dandy nobleman, was one of those rare bits of humorous character-acting to which this very clever gentleman has for some time accustomed us. The opera altogether went well, under the direction of Mr Carl Rosa, and was heartily enjoyed by a very full house. On Tuesday evening Mdle Fechter, daughter of the well-known French comedian of that name, made her first appearance in London, as the heroine of Gounod's *Faust*, and achieved a success about which we must speak in our next issue.

BERLIN.

(Correspondence.)

A short time since, Herr von Hülsen, Intendant-General, asked Wagner if he might regard as valid the oral permission given him in Bayreuth to bring out *Die Walküre* at the Royal Operahouse. According to the *Fremdenblatt*, the reply was that Herr Wagner would consent only to the production of the entire Nibelungen series, *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Die Götterdämmerung*, and not to that of any one part isolated. The production of *Die Walküre* is, therefore, indefinitely postponed. *Les Cloches de Corneville* is in rehearsal at the Friedrich-Wilhelmstädtisches Theater; the German title will probably be *Die Glocken*.

A PROCH TESTIMONIAL.

"Vienna, Feb. 18, 1877.



"I hereby do certify that Miss Clara Colby and Miss Flora Frost have studied with me singing, and that both have reached such degree of excellence that they are enabled to appear most successfully before any public in opera or concert. Miss Clara Colby is chanteuse de Roulades (*Coloratur-sängerin*), and gifted with a voice of light timbre and a range of two and one-half octaves; she has a very fine trille, pure intonation, and brilliant upper notes, which enable her to appear in all first rôles, viz.:—'Lucia,' 'The Princesses,' in Meyerbeer's operas, the Variations of my own composition, with great and sure success. Miss Flora Frost possesses a grand, really dramatic soprano, having a range of more than two octaves, has a fine tone, too, and is especially suited for high dramatic parts:—'Valentine,' 'Aida,' 'Leonore,' in *Il Trovatore*, &c. Both ladies may look into a splendid artistic future, and I can recommend them heartily to all managers of concerts and operas.

"HEINRICH PROCH,

("Conductor of the Imperial Opera, and Professor of Singing").

MUNICH.—The entire *Ring des Nibelungen* will be given at the Theatre Royal next season.

Portraits.

Nos. 14 and 15.



St. James's Hall. Entrance by Piccadilly.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

TWENTIETH SEASON, 1877-78.

DIRECTOR—MR S. ARTHUR CHAPPELL.

SIXTEENTH SATURDAY POPULAR CONCERT OF THE SEASON.

SATURDAY AFTERNOON, MARCH 16, 1878.

QUARTET, in D minor, Op. 161, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI...	Schubert.
AIR, "Pur ritorno" (Agioppina)—Herr HENSCHEL; Violoncello obbligato, Signor PIATTI ...	Handel.
TOCCATA ...	Schumann.
NOCTURNE, in F major, Op. 15, No. 1 ...	Chopin.
ALLEGRO, in D minor ...	Scarlatti.
For pianoforte alone—Herr BARTH.	
IL TRILLO DEL DIAVOLO, for violin, with pianoforte accompaniment—Herr JOACHIM ...	Tartini.
SONGS, ("Sei nur still" ...)	Frank.
SONGS, ("Wonne der Wehmuth" ...)	Beethoven.
SONGS, ("Fluthenreicher Ebro" ...)	Schumann.
Herr HENSCHEL.	
TRIO, in F major, for pianoforte, violin, and violoncello (first time)—MM. BARTH, JOACHIM, and PIATTI...	St Saëns.
Conductor ...	Sir JULIUS BENEDICT.

THIRTY-THIRD CONCERT OF THE SEASON.

MONDAY EVENING, MARCH 18, 1878.

PART I.	
QUARTET, in B flat, Op. 64, No. 5, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, ZERBINI, and PIATTI ...	Haydn.
SONG, "Von ewiger Liebe"—Mdlle REDEKER ...	Brahms.
VARIATIONS and FUGUE, on a Theme of Handel, Op. 24, for pianoforte alone—Herr BARTH ...	Brahms.
PART II.	
THREE ROMANCES, for violin and pianoforte—MM. JOACHIM and BARTH ...	Schumann.
SONGS, ("Gruppe aus dem Tartarus")—Mdlle REDEKER ...	Schubert.
OTTEL, in F, Op. 166, for two violins, viola, violoncello, double bass, clarinet, French horn, and bassoon—MM. JOACHIM, L. RIES, ZERBINI, LAZARUS, WENDLAND, WOTTON, REYNOLDS, and PIATTI ...	Schubert.
Conductor ...	Sir JULIUS BENEDICT.

DEATH.

On Friday, March 8, Mr W. J. SCRUTTON, of 12, Little Marlborough Street, Regent Street.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 16, 1878.

To J. J.



When to Marlow again?—with Shaver Silver, &c. ?

Otto Beard.

Frankfort-on-the-Maine.



Hotel de Russie.

DR CHEESE (who has been to Cochín China).—What? Here you are again!

ALDERMAN DOUBLEDY (trying to perspire).—Yes. The Drexels are such capital fellows; and our meals are so regular and abundant; and you hear Wagner's music.

DR CHEESE.—Where did you go after Bayreuth?

ALDERMAN DOUBLEDY.—I came here to rest. I'm a heavy traveller. They wouldn't take me on rail; so I walked, and require rest and food.

DR CHEESE.—Why, it is nearly two years since!

ALDERMAN DOUBLEDY.—I had a carbuncle, and wanted rest and food. Besides, I'm waiting for the new theatre.

DR CHEESE.—What new theatre?

ALDERMAN DOUBLEDY.—Read the Frankfort paper (handing paper to Dr Cheese).

DR CHEESE.—O! Gemini! (*reads aloud*):—

"The cost of erecting the splendid new theatre, designed by the late Professor Lucas, already exceeds the estimates by 2,000,000 marks, which the Corporation are to find. The Corporation, moreover, is bound to confide the Theatre next season to a joint-stock company, represented by Herr Otto Devrient as manager; but the building will not be completed before the end of 1879, or early in 1880. The joint-stock company consequently remains at the existing Theatre, the size of which prevents the receipts from remunerating the company for liabilities incurred and money actually spent. The company ask, therefore, a pecuniary grant from the "Civic Fathers."

DR CHEESE.—So, then, the "Civic Fathers" have to pay?

ALDERMAN DOUBLEDY (*perspiring*).—Yes. That's why, being a "civic father," I am leaving.

(Exeunt.)
An hour elapses. Enter the Brothers Drexel, with bills.

THE BROTHERS DREXEL.—Where's Cheese? Where's Doubledy?
HEAD WAITER.—They went out an hour ago, sirs, with Mr Polkaw, sirs.

THE BROTHERS DREXEL.—Who the devil's Polkaw?

HEAD WAITER.—A friend of Sergeant Ballantine, sirs. Shaver Silver, Dr Hueffer, and the Whistling Alchemist, sirs, were always with him. A poet, sirs, I understand, though I don't understand poetry.

THE BROTHERS DREXEL.—They'll come back to dinner, of course?
HEAD WAITER.—No, sirs. They dine with Mr Thaddeus Egg, at Mayence.

THE BROTHERS DREXEL.—They'll come in time for supper?

HEAD WAITER.—No, sirs. They sup at the Golden Star, Bonn, with Mr C. L. Grunisen.

THE BROTHERS DREXEL.—They'll return to-morrow for breakfast?

HEAD WAITER.—No, sirs. They breakfast at Cologne, with Sir Flamborough Head and Mr Drinkwater Hard, who are teaching Poet Polkaw how to scan.

THE BROTHERS DREXEL.—When, then, are they coming back?

HEAD WAITER.—Don't know, sirs. They're bound for London.

THE BROTHERS DREXEL.—What have they gone away for?

HEAD WAITER.—They didn't like to be "civic fathers," and pay for the theatre, sirs.

THE BROTHERS DREXEL.—Why, that Doubledy has eaten up our hotel, while drinking nothing! There was no supper for the Duchess of Fitzbattleaxe when she came!

HEAD WAITER.—Yes, sirs, but Dr Cheese drank a good deal, though, as eating went, sirs, he seemed to feed upon himself—

THE BROTHERS DREXEL (*interrupting him angrily*).—He drank our best wines, so that not a bottle of our fifteen-mark hock was kept for Sergeant Ballantyne.

HEAD WAITER.—Well, sirs, that was not my fault. He gave me often a glass or two.

THE BROTHERS DREXEL.—At our expense!

HEAD WAITER.—They objected to being called "civic fathers," and, as aliens, having to pay for the theatre—

THE BROTHERS DREXEL.—But why not pay the hotel?

HEAD WAITER.—They most likely forgot. Doubledy's a heavy traveller, as well as a heavy eater. (*Exeunt furiously the Brothers Drexel.*)—I saw it all along.

Schluss Folgt.

WHEN THE HEART IS FREE FROM CARE.* (For Music.)

When the heart is free from care,
When the spirit knows no guile,
When with friends each joy we share,
Nature ever seems to smile.

When each thought is pure and true,
Beams the eye with fearless light;
Through its shades of heav'nly blue
Shines an angel's presence bright.

When the heart is free from care,
All around seems bright and fair!
Who can picture sorrow there
When the heart is free from care?

* Copyright.

When the heart is free from care,
Glow the cheek with ruddier hue,
Sweeter seems the morning air,
Heav'n itself a brighter blue!
When the hand that freely gave
Feels one grasp of grateful love
From the friend we helped to save,
Sweetest joys our bosoms move.

When the heart is free from care,
All around seems bright and fair!
Who can picture sorrow there
When the heart is free from care?

LEWIS NOVRA.

MR ARTHUR SULLIVAN (Dr Sullivan, for those who like it) has returned from Nice, all the better for his brief residence in that once Italian, still enchanting city.

HERR BARTH, the eminent German pianist, who, at our Philharmonic Concerts two or three years since, gained well-merited applause, has arrived in London, and is to play, at this day's Saturday Popular Concert, in St James's Hall, pieces by Schumann, Chopin, and Scarlatti.

OCCASIONAL NOTES.

THE first of a series of lectures on "The Vocal Organs in Health and Disease" was delivered at Trinity College, on the 5th inst., by Dr Llewelyn Thomas, Physician to the College and to the Royal Academy of Music. The lecturer described in detail the anatomy and physiology of the organs concerned in singing and speaking, besides explaining the function of respiration in relation to voice. The lecture was well received, and the Warden of the College referred to the presence of such visitors as Professor Macfarren and Signor Garcia, as a proof of the interest which the subject excited.

MISS CLELLAND, the new soprano, who has of late appeared at the Adelphi Theatre as Mrs Ford, in Nicolai's opera *The Merry Wives of Windsor*, was only engaged by Mr Rosa for his London season a week prior to his opening on the 11th ult., and the young artist's study of the opera in so short a time, combined with her concert engagements, may be considered somewhat remarkable, judged by her excellent acting and singing. Miss Clelland's reputation has been most favourable. In the stage business of her repertoire Miss Clelland has been well trained by Mrs Aynsley Cook, to which, in great measure, she owes her success. She has unquestionably a promising future in store.

THE Brussels Conservatory have presented Miss Minnie Hawk with a gold medal bearing her name, and struck expressly in her honour.

BAYREUTH.—*Parsifal* is not to be produced here till 1881. The contributions hitherto forwarded by the Patrons' Associations amount to 14,000 marks.

DURING a performance of *La Morte Civile* at the Teatro Doria, Genoa, Verdi sent the great tragedian, Salvini, his photograph, with the inscription:—"To Thomas Salvini, from his admirer, G. Verdi."

RUBINSTEIN is not the only composer who has selected Nero as the subject for an opera. Johann Szabo, a young Bohemian, from the Conservatory at Prague, having taken the same theme. (Both should read Cardan's *Encomium Neroni*.—D. B.)

CONCERTS VARIOUS.

SIGNOR GUSTAVE GARCIA's concert at the Assembly Rooms, Tottenham, was attended by the *élite* of the neighbourhood. Mme Garcia, Miss Lisa Walton, and Signor Gustave Garcia (vocalists), Herren Ganz, Wiener, and Daubert (instrumentalists) assisted. Mme Garcia, who should be heard oftener in concert-rooms, was received with great favour, her singing of the ballad, "Who's that tapping at the gate," meeting with unanimous applause. Miss Lisa Walton, a rising young singer, pupil of Signor Garcia, gained the approbation of the audience for the style in which she sang "Should he upbraid" and an Italian song. Signor Garcia sustained his reputation as a thorough artist by the way in which he rendered "The Vagabond." He also joined Miss Walton in a duet, evidently to the satisfaction of the audience.

THE last concert of the North Kensington Musical Society took place last Saturday, at Ladbroke Hall. Among the noticeable features were Mendelssohn's part-song, "Slumber, dearest" (encored); "Jack's Yarn," sung by Sig. Foli (encored); and Hatton's "The Maiden's Rose," sung by Mme Poole (encored). Mr Jules Sprenger was the pianist. His performance of Chopin's "Andante Spinto et Polonaise" was worthy high praise, and well merited the "call" he received. The rooms were crowded.

PROVINCIAL.

MALVERN.—On Monday, March 4th, the North Malvern Choral Society gave their last concert of the season in the North Malvern National Schoolroom, when there was a very fair attendance, and the concert passed off satisfactorily. There was a chorus of sixty voices, and the concerted pieces were very well rendered. Mr W. Higley conducted and presided at the pianoforte.—*Malvern News.*

SHREWSBURY.—The Shrewsbury United Sacred Choral Society gave a concert on Feb. 27, comprising Fawcett's oratorio, *Paradise*; Dr

Crotch's Motet, "Methinks I hear;" and selections from Mendelssohn's *Elijah*. The principal vocalists were Miss Carina Clelland, Miss Watkis, Messrs Herbert, Lea, Lockley, and Herbert. Mr Williams was the conductor.

LONG MELFORD (SUFFOLK).—An evening concert was given on Monday, March 4th, under the patronage of the Rector, the Rev. Charles J. Martyn. The executants were Mdlle Teresa Bonini (the favourite vocalist of the Eastern counties), Messrs C. Booth, W. B. Ling, and Harvey Day (of Trinity College, Cambridge), with Mr Tom Silver (of the Royal Academy of Music), as solo pianist. Several concerted pieces were given, including Professor G. A. Macfarren's quartet, "The Three Fishers," Rossini's "Il Carnevale," Mr H. H. Pierson's "Mariners of England," Macfarren's trio, "The Troubadour," and Randegger's "I Naviganti" (encored). Mdlle Teresa Bonini was "called" after Wellington Guerusey's new song, "The Glad Sunshine," and Mr Clippingdale's "My love has gone away." She also sang, with Mr W. B. Ling, a duet by Franz Abt. Mr Ling gave "The Thorn" and a new patriotic song by Mr Tom Silver. Mr Booth and Mr Day gave an English version of Rossini's duet from *Guillaume Tell* (not Donizetti's, as stated in the programme), under the title of "Where so fast," and Mr H. Day Sterndale Bennett's song, "'Tis jolly to hunt," from *The May Queen*. Mr Tom Silver played Walter Macfarren's Tarantelle in C minor, and obtained deserved applause. He also accompanied the vocal music.

CAVERSHAM.—The annual choir concerts took place in the National Schoolroom, on Thursday, Feb. 28. The morning concert, the weather being very inclement, was not well attended, but the attendance in the evening made up for it. Mr Francis Howell's cantata, *The Song of the Months*, was the *pièce de résistance*. The singing of the choir was very good, and Mr Cooke, the choir-master and conductor, deserves credit for the careful training he has evidently bestowed. The solo and chorus for male voices, "Come to the fresh mown meadows," was greatly admired, and the air, "The rose and the swallow," is very tuneful. Miss Noble was accompanist.

WINDSOR.—A concert was given by the members of the Choral Society on Tuesday week. The programme was well selected, and included Mendelssohn's 42nd Psalm and Haydn's "Spring," in the first part, and several miscellaneous pieces, notably the "Toy Symphony" (Haydn), played by the choristers of St George's Chapel Royal, in the second part. A spirited song, "Winter," by Arthur Marriott (pupil of Sir George Elvey), sung by Mr O. Christian, was tumultuously encored; and a delightful part-song, by Sir G. Elvey, "Softly blow, ye breezes," would gladly have been heard again. The other vocalists were Mr Mellor (tenor) and Miss Annie Knowles (soprano, daughter of Mr Tim Knowles, lately retired from St George's), who made a very successful *début*. Mr J. S. Liddle was leader and solo violin; Mr Samuel Smith, pianist; and Sir G. Elvey conducted.

FRAMLINGHAM.—*The Creation* was given on Monday evening, March 4th. Miss Catherine Penna, who sang the music allotted to the soprano, fully maintained her reputation. "With verdure clad" and "On mighty pens" were given by the charming young artist with refined taste and expression.

QUARTET CONCERTS.

Under the above title Messrs Carrodus and Edward Howell last year gave a series of concerts at the Langham hall which met with great success. The present concerts are similar to those of the preceding season, the programmes being on the same classical model as those of the Monday Popular Concerts, save that there is no pianoforte solo, either a short quartet, string trio, or pianoforte quartet being substituted. A very sparing use is also made of violin or violoncello solos, consistence thus being given to the title of quartet concerts. At the first concert on Friday, March 8th, the opening quartet was Mozart in G, capially played by Messrs Carrodus, Nicholson, Doyle and Howell. The other quartets were Beethoven in C minor, (Op. 18, No 4), the final *allegro* being especially well played, and Mendelssohn's Posthumous Fragments (Op. 81), *andante* and *scherzo*, the latter charming movement being repeated. Mr Carrodus, instead of playing a violin solo, selected *concertante* duets by Molique, the pianoforte part being played by Mr W. Henry Thomas, the three melodies chosen were No 2 (*andante*), No 5 (*vivace*), No 3 (*allegro vivace*), from (Op. 36). The artists were recalled, and, the applause continuing, they played No 6 (Op. 47), by the

same composer, which, if we mistake not, was performed last year by the same executants. Miss Julia Elton was the vocalist, and sang with great taste, Beethoven's "In Questa tomba," and Sullivan's "Lost Chord," being recalled after the former and compelled to repeat the latter. Mr W. Henry Thomas was the conductor. M. A. G.

LONDON BALLAD CONCERTS.

The thirteenth of Mr John Boosey's London Ballad Concerts took place in St James's Hall on Wednesday. The same vocalists, with the exception of Mr Sims Reeves, assisted as on previous occasions. A new song by Blumenthal, "We shall see," was sung by Mrs Osgood so admirably that she was compelled to repeat it. The same composer's "Hebe" was given, for the second time, by Mr Santley, who, after the manner of Sims Reeves, discreetly declined to sing it again. Mr Blumenthal accompanied both songs like the excellent musician he is. The second part was devoted chiefly to compositions by Dibdin and Bishop. An apology was made for Mdlle Antoinette Sterling, who, being taken suddenly hoarse, could only give one song ("The Lost Chord"). In revenge the audience forced Mr Santley (*à rebrousse poils*) to give four songs for two, and Mr Maybrick (not *à rebrousse poils*) two for one. "My Polly" was substituted by our great Antonio for "The Vicar of Bray," and "The Standing Toast" for Dibdin's "Blow high, blow low." For the "Sailor's Journal" Mr Maybrick substituted the extraordinarily popular "Nancy Lee." Mdlle Arabella Goddard was the pianist, and her brilliant execution of Benedict's delightful fantasia on Arne's melody, "Where the bee sucks," as well as Liszt's more difficult than pleasing rhapsody on the "Skating Scene," from Meyerbeer's *Prophète*, won for our great pianist unanimous applause and the accustomed "recalls." Mr Sidney Naylor showed his never-failing ability as accompanist.

SOMETHING ABOUT PASDELOUP.

By Mustard Senf, of Leipzig.*

The French Chamber of Deputies has granted a sum of 25,000 francs for the "Concerts Populaires." The history of these concerts is not uninteresting. In the year 1850, M. Pasdeloup sent a Scherzo of his composition to the Director of the Conservatory Concerts, who replied that he should not even glance at it, his orchestra performing only recognized masterpieces. Undeterred by this rebuff, Pasdeloup collected a number of Conservatory students under him, founded the "Society of Young Artists," and organized with them, in February, 1851, his first concerts at the Salle Herz. Classical and other works were performed, at which Gounod made his *début* as a composer. Pasdeloup took upon himself the expenses, amounting to 1,000 francs a concert, and distributed the receipts among his artists. Things went on thus for eleven years. In 1861, M. Pasdeloup removed to the Cirque, his success being as well known as the hostility excited by his performances of works by Richard Wagner. He met this opposition boldly and courageously, and his energy finally triumphed. The subsequent increase of his band, and the introduction of choral music, the low price of admission being retained, added materially to his financial difficulties. In these straits, Pasdeloup addressed to the legislative body a petition, giving a minute account of his position and an estimate of his expenses. The Deputies, recognizing the usefulness of the "Concerts Populaires," voted M. Pasdeloup a subvention of 25,000 francs.—*Signale*.

* Intimate yokel-fellow of Hans von Bülow and his familiar D. W. J.

LEIPZIG.—The rehearsals of *Das Rheingold* and *Die Walküre* being actively pushed forward at the Stadttheater, they are likely to be produced in April.

M. JOHANN SZABO, a Bohemian composer, formerly pupil of the Prague Conservatory, is writing an opera in which Nero is chief character. Anton Rubinstein must look out for his laurels.

THE Mdlles Badia, "*les favorites des salons de Paris*" during the winter, sang at the Popular Concert on Saturday, and are to appear at the "Gentlemen's Concert" at Manchester on Monday—after which they return to Paris, but come back again to pass the season in London.



THE NORWICH FESTIVAL.

(From the "Norwich Argus.")



It is with gratification we find our suggestions to the Festival Committee taken into consideration, and, to some extent, acted upon. Although no formal announcement has been made, it is known that the services of Mdle Albani, Mdme Trebelli, Mr Edward Lloyd, and Mr Santley have been already secured for the Festival of the present year, and among the remaining vocalists Herr Behrens will most likely be found. The committee have failed

to come to an agreement with Mdme Patey; but the terms of artists are so much higher than in 1875, that the expenses will be greater by hundreds. An important alteration this year is the commencement of the Festival on Tuesday, in place of Monday evening—a change the advantages of which we have fully discussed. The programme of the opening concert will probably consist of Handel's *Acis and Galatea*, and *Spring*, from Haydn's *Seasons*. For Wednesday morning *Elijah* should draw a large audience, and so should the ballad concert in the evening. The committee refuse to do away with the Thursday morning concert, although it never pays. Dr Macfarren's new oratorio, *Joseph*, is to be performed on Thursday morning, and in the evening the selection will be miscellaneous. Of course *The Messiah* will be given on Friday morning, and we are happy to say that the committee have hearkened to our advice, and give no ball. They likewise follow us in fixing the date of the Festival for the middle of October, instead of a month earlier, a course which is sure to prove beneficial. (*Beneficial, certainly, to the London critics!*) We are sorry nothing new can be brought out. M. Gounod has been asked to write something, but cannot spare time. Dr Sullivan's other duties preclude the possibility of his completing any work previously commenced, while Sir Julius Benedict is also unable to get anything ready in time. Nevertheless, the committee have determined to institute important reforms, and it remains to be seen how far the public will help to bring their working to satisfactory results. "Gold Nib" writes us:—

"The first vocal rehearsal at St Andrew's Hall for the coming Festival took place on Monday evening on the new orchestra, now almost completed. With reference to the orchestra, you have at last a permanent structure, architecturally in harmony with the building, on the lines of that at the Crystal Palace, utilizing all available space, the underneath portion properly ceiled, and good ante-rooms on each side, which must prove a great convenience at the concerts. The muster, for a first rehearsal, was very good. *Acis and Spring* were roughed over with an eminently gratifying result, and I have no doubt the choir will be a



great success as well as a vast contrast to the last, which was of that wishy-washy character always obtained by trying to manufacture choristers at six months' notice. The trebles especially quite remind one of the old Norwich characteristics supposed to have been lost for ever. Faults.—There seems to be the same disregard for position, some being of opinion that a good tone is to be procured by placing their forearms on their knees and leaning forward to an angle of 45° with the floor; others bolt upright, with their chins well tucked in. In singing, position is everything, and the moment the head is raised or depressed too much the quality of the voice suffers, because the column of air is deflected at the wrong angle, and the root of the tongue is forced out of its natural position. The 'Cyclops' of old were no doubt a useful people in their time; but a chorister wants one eye for the conductor, one for the music, one for the words, and one for the marks of expression, &c., which leaves one-eyed people rather at a discount; and seeing that some of the best of us have only two eyes, it is quite impossible that these four objects can be kept in view unless the music is held in that natural position which enables the singer to embrace the whole without any apparent effort to see any one. What a chorister should have ears for is another important matter. I heard stamping of the feet, which should be nipped in the bud with a strong hand; also that articulation of the joints of the neck and wrists which enables an audience to see the choristers beating their own independent time; for people with these habits never by any chance look at a conductor. Want of distinct syllabic enunciation of repeated notes is another point not noticed by the conductor, and very marked at the last Festival, and quite as glaring as the provincialisms. These, however, are not faults of the choir where no attempt at correction is made. Repeated try-backs, and the insistence of the emphasis of a word here and there in a chorus, only waste time which would be much better employed in bringing home to the understanding of the choir the relative value of each word, and imparting that general choral education so needful to all. I mention these matters with no desire to impute blame or lukewarmness, being satisfied that if some few here and there will put aside that stolid cod-fishy look and throw their souls into their work, or leave it, this present choir should prove a glory to old Norwich."

"Gold Nib" is a wag. How can "stamping of the feet" be "nipped in the bud"?—S. C. Cable.]

AN EXQUISITE MAN.*

A ROMANTIC SONG OF FASHION.

I.	IV.
They tell us Sir Robert has graces, That dazzle his world beyond doubt, And, among other virtues, two faces— A home face, and one to wear out. Society sees but the out one— Display me a fairer who can; Look once, and conviction about one Declares him an exquisite man.	He persuades the sweet girl he's to marry He'll lead her a rose-water life; But a honeymoon thro' he'll not tarry Before he's a thrashing his wife! To her lady's maid he's bewitching, And goes on the sugar plum plan, But he bastes his own cook in the kitchen Not at all like an exquisite man.
II.	V.
'Tis true that he don't go to bed, as He walks about town, it is said; Remove his black wig, and his head has A beautiful surface of red! His eye teeth and whiskers cropping Wash off the enamel from tan! He'll not, when his charmes you've done, Be quite such an exquisite man!	He dresses superbly at random, He scatters the shafts of his wit; And whether in cab or in landau, Pray who can more gracefully sit? He may steal his jokes that are clever, [plan, But who'd think his coachmaker's Or his tailor's, for payment, was ever To sue such an exquisite man?
III.	VI.
No one with more mildness is able To mince pretty words in a room; You'd not think that his way in the stable Is cursing and kicking the groom! An oath on his lips doth hover, And zephyrs that breathe in a fan Couldn't murmur much more like a lover, Or more like an exquisite man. * Copyright.	And yet all who don't know him love him, He is such a bland-manner'd bean! They can't find a creature above him, The exquisite man's all the go! But lift once, oh! ladies, the curtain, Just see him at home, if you can; Then you'll give him the go-by, I'm certain, And cut such an exquisite man. WELLINGTON GUERNSEY.

HANS VON BULOW will give a concert this month at Dresden. (*Heu cauda!*—D. B.)

The Organ.

I.*

With some persons, even at the present time, the ORGAN remains still the "kist o' whistles," unpopular in every sense, and the noble instrument is looked upon with suspicion and disfavour. In the present address there is no intention to enter into any matters as regards the introduction of organs into churches as an "auxiliary" aid to the musical portion of the service—the opinions of the age in which we live must either approve or condemn the use of the instrument in public worship. Many persons can remember that, in 1853, an organ was placed in the Claremont Street Church, Glasgow, and, after costing several hundred pounds, for many years it was unused—opinion at that time being adverse to its employment in the service.

The gradual improvement in the musical education of the masses has greatly assisted the change that has taken place, and the general appreciation of the organ, and of organ music, is perhaps nowhere more marked than in Scotland. Everyone may fairly be supposed, at one time or another, to have both seen and heard an ORGAN, good, bad, or indifferent—for organs, like pianos, are of all degrees of merit.

Some, and indeed the majority of, organs in Great Britain, of modern construction, are of very questionable character, and hardly to be classed as musical instruments; shrill and discordant in their sound, and wanting in that breadth, roundness and beauty of tone that characterizes the true organ. Some of the finest-toned organs are to be found in Holland, France, and Germany, and the facility now afforded of visiting the Continent has brought into notice the more remarkable instruments. The fame of the Haarlem organ is well known, and the celebrated instrument by Mooser, at Freiburg, is familiar to most tourists and musicians.

Although the organs abroad generally exceed in magnitude the organs of this country, their interior mechanism is decidedly inferior. They were mostly erected long before the mechanical improvements in the art of constructing the organ were in existence; hence the Haarlem, Rotterdam, Freiburg, and other instruments are very disagreeable in touch, and without the modern mechanical appliances necessary to give the performer the control of his instrument. The most important organs in this country are the Liverpool organ; the Leeds; Albert Hall, London; Alexandra Palace, London; and the Primrose Hill organ, London. Numerous others may be mentioned—the Sheffield organ and the Doncaster parish church organ. Sufficient, however, have been named to allow the history of the organ in this country to be resumed.

It is only necessary to refer briefly to the organs existing before the works of that great genius, Bernard Schmidt—better known as Father Smith—whose organs were greatly in advance of those constructed by local builders. One of the builders of organs engaged in this country at the time of the Restoration, and before the advent of Smith, was an Englishman, John Loosemore, who, in 1665, constructed the existing organ in Exeter Cathedral. Every one who has visited that cathedral has no doubt read the quaint inscription upon the organ-case: "John Loosemore made this organ in 1665." Notwithstanding the restoration which this instrument has undergone, some of Loosemore's original work remains, and great historical interest attaches to this organ, as it affords one of the earliest instances in this country of the introduction of the double diapason—the two side columns that carry the towers, and dividing the choir from the nave, being lined with these organ pipes, the largest being 24 ft. 6 in. high and 15 in. in diameter. These pipes, after standing silent for more than 150 years, have now been made to sound by reason of a greater supply of wind to the Exeter organ. Another celebrated builder about this date was Ralph Dallans. The organ at Rugby parish church is one known to have been originally constructed by him. He also built the organ at York Minster, which perished in the unfortunate fire in 1829. Reference will be made to this instrument hereafter.

During the Rebellion all the organs in England were destroyed by order of the Parliament, so that at the Restoration the difficulty of obtaining organs for churches was very great, as there were only Loosemore, Dallans, and two other builders of any renown, so that early in the reign of Charles the Second premiums were offered to foreign organ-builders to come over and settle in this country. The first to arrive was Bernard Schmidt, to whom many of the sweetest organs in England may be traced. The form of the organ-case adopted by Schmidt was at once massive and imposing, and he seldom deviated from his general arrangement.

SCHMIDT's organs were seldom very large, in general from about 14 to 20 stops, and the great beauty of his instruments consists in

the sweetness and brilliancy of the wooden pipes, and his chorus or harmonic stops are also very fine and brilliant in effect. In Schmidt's organs every note tells, and the bass is well balanced and firm, not one note being stronger than another throughout the gamut. To how few modern church organs, erected in the nineteenth century, can this remark be applied?—irregularity of tone, and a bass generally overpowering the treble and middle parts. The chief defect of Schmidt's organs was the touch, dull and sluggish, and an irregular supply of air to the windchest. The Temple Church organ (erected in 1687) is generally considered Schmidt's masterpiece, and notwithstanding many repairs and additions, it retains most of the original pipes in the great and choir organs.

Schmidt's fine organs at St Paul's Cathedral, built in 1694, and at Durham Cathedral, have unfortunately given place to modern instruments of greater power, but of decidedly less satisfactory tone and sweetness.

The organ in the chapel of Trinity College, Cambridge, built in 1708, is another famous instrument by Schmidt. This organ was greatly injured by Messrs Flight and Robson, who were employed to repair it, and cut the pipes down to render the pitch higher. The numerous additions and restorations made in late years have left little of Schmidt's original work beyond that in the choir organ.

Another eminent builder, who came over to England about this time, was HARRIS, and his son, Renatus. His instruments exceeded Schmidt's in size, and generally contained from 22 to 30 stops. Harris's most celebrated organ extant is that in St Sepulchre's Church, London, though now greatly changed since its first erection in 1667. One fine example of Harris's work, the organ at St Nicholas's, Newcastle-upon-Tyne, has only recently been dismantled to give place to a larger instrument. Harris's organ cases were grand and imposing in appearance, though less massive than those of Schmidt.

Another famous builder, SNETZLER, arrived in England about the year 1735. His instruments were remarkable for the purity of their tone and the extreme brilliancy of their chorus stops. They fall short, however, of that fulness of tone which characterized those of Schmidt and Harris. The characteristic feature of Snetzler's organ cases was that of simplicity. Examples of his organs are still numerous, and there are several in Yorkshire.

GREEN, the last of the old builders in England, it is necessary to mention, was a contemporary of Snetzler. One of his best-known instruments is that erected about the year 1780 in St George's Chapel, Windsor. Green carried his system of voicing the pipes of his organs to the highest degree of delicacy. His diapason tone though sweet is thin, and his chorus tone is wanting in brilliancy. Green was the first to adopt the white naturals and black sharps in the keyboards of large organs in the same manner as on the pianoforte.

Various builders of note bring down the art of organ-building in this country to the present time. Avery, who, in 1804, built the fine organ for King's College Chapel, Cambridge;—England; Elliott; and, more recently, Hill, whose most important instruments are the Town Hall, Birmingham, York Minster, Worcester Cathedral, and Ely Cathedral; Gray & Davison, who constructed the Leeds Town Hall organ, and latterly the Bolton Town Hall organ; Bishop; Willis, whose chief instruments are the Royal Albert Hall, St George's Hall, Liverpool, Alexandra Palace, St Paul's Cathedral, Durham and Carlisle Cathedral organs; Walker; Lewis, who has constructed the Glasgow Public Halls organ; and Bryce-son Brothers, whose most important works are the great concert organ at Primrose Hill, London, the Pro-Cathedral, Kensington, Rugby School Chapel, and the great organ in the Church of St Peter and St Paul, Cork. These are the most celebrated builders of the present day in England.

(To be continued.)

—o—

WAIFS.

The Florentine Quartet have been playing at Antwerp.

Mad. Sass is engaged this year at the Teatro Real, Madrid.

Wagner goes to Switzerland this summer, to finish his *Parsifal*.

M. Halanzier lately passed through Milan. (*Mon Dieu!—D. J.*)

Mlle Maria Widl, a novice, has appeared at Vienna as Elsa in *Lohengrin*.

Mlle Marie Wieck (sister of Mad. Schumann) has returned from Italy to Dresden.

Wagner's *Tannhäuser* has been produced at Moscow, with indifferent success.

Señor and Mad. Padilla-Artôt are engaged at Berlin, to assist in the Court Concerts.

* Delivered before the Edinburgh Literary and Philosophical Institution, by Mr Nathaniel J. Holmes, December, 1877.

A new ballet, *Asmodeo*, by Sig. Pulini, is in rehearsal at the Teatro Balbo, Turin.

Charles van der Does, pianist to the King of Holland, died lately at the Hague, aged 60.

The new Pope, who likes music, intends augmenting the choir in the chapel of the Vatican.

Georges Bizet's *Carmen* has been well received at the Italian Operahouse, St Petersburg.

The Emperor of Germany has conferred upon Señor Sarasate the Order of the Crown (third class).

The day after his second concert in Vienna, Anton Rubinstein set out for a tour in Holland and Belgium.

Herren Louis and Willi Thern have been giving concerts in Hannover and Brunswick. (Impossible!—D. P.)

Mdlle Julie Bressolles, a young French singer, has been much applauded at Genoa, in the *Barbiere* and *Sonnambula*.

A performance given by Salvini at the Teatro Niccolini, in aid of the Florence monument to Victor Emmanuel, brought 2,215 francs.

Herr A. Langart's opera, *Des Sängers Fluch*, has been revived, under the direction of the composer, at Gotha. (Can this be true?—D. P.)

The centenary of Jean-Jacques Rousseau will be celebrated at Geneva on the 3rd June by a grand festival, in which music will play a conspicuous part.

Herr Max Maria von Weber, son of the composer of *Der Freischütz*, has been appointed to a high post in the railway department of the Prussian Ministry of Commerce.

The death of Mr W. J. Scrutton, many years with Messrs Cramer & Co., of Regent Street, occurred last week. Mr Scrutton was well-known by the musical profession, and highly esteemed by a large circle of private friends.

In consequence of a misunderstanding with Herr R. Heckmann, violinist, and Dr Guckeisen, critic of the *Kölnische Zeitung*, Dr Ferdinand Hiller has written to request those gentlemen no longer to salute him. (Canard.—D. P.)

HOME RECOLLECTIONS.

I long to be back to my native glen,
Where the stormy tempests roar,
Away 'mong the hardy Highland men,
Where the golden eagles soar.

Bear me away to yon mountain strath,
Where the fleet stag seeks a lair;
My fancy flies to yon winding path,
Where skips the snow-white hare.

For that was the land that gave me
What tempted me to stray [birth.
Far, far from the joys of a father's
hearth,

Where the stirring bagpipes play?
Where the sound of the chanter's loud
and clear,

Borne on the Northern breeze,
Such notes the Highland heart doth
cheer
On the shores of his inland seas.

Show me again the towering peaks,
Where the *tournecas* reposes;
The catarract and the frowning creeks
Where ne'er blush'd pamper'd posies.

Those be the sights to cheer one's heart
That was rear'd far up Glen Pro-
seain;

Again let me go to grandeur's mart,
Tho' the rushing falls be frozen.

Three-tenths of a century's past and
gone

Since I left my native mountain,
And all that while I've wander'd on,
My weary years a countin'.

Fast down the stream of life I glide,
Past many a lowland fountain,
With a Southron blossom by my
side,

Too fair for a Northern mountain.

From my fancy's fled my native glen,
My native loch and river;
Their joys I'll never taste again;
Farewell, farewell for ever!

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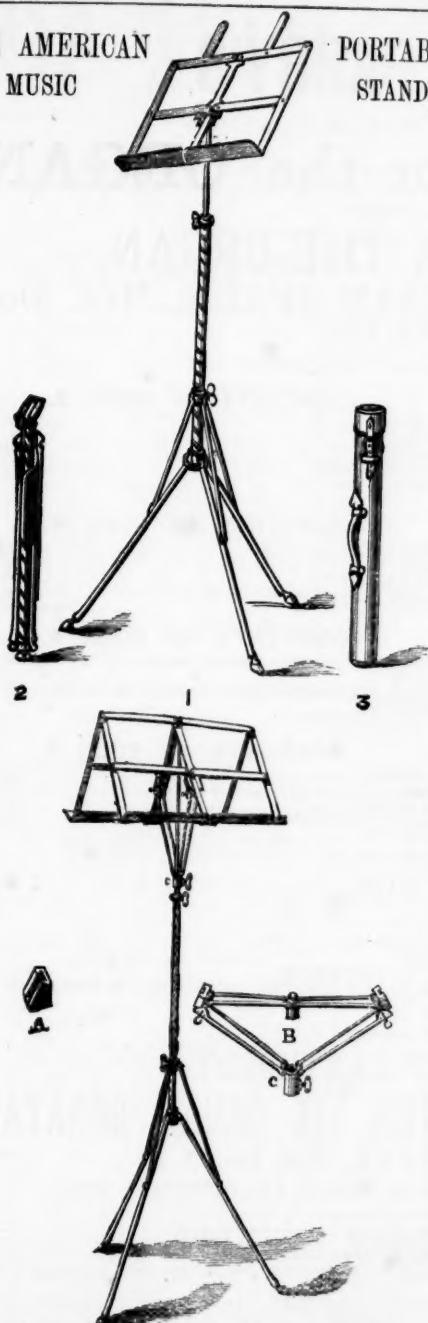
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